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AN ANALYTICAL INDEX TO THE WORKS OF NATHANIEL HAWTHORNE

WITH

A SKETCH OF HIS LIFE

Mrs. Evangeline Marrs (Johnson) O'Connor

1867
78

BOSTON:
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made a magistrate, as a persecutor, at least in one instance, — that of "Anne Coleman and four of her friends." Of him Hawthorne says, in the chapter on the Salem Custom-House prefixed to "The Scarlet Letter:" —

"The figure of that first ancestor, invested by family tradition with a dim and dusky grandeur, was present to my boyish imagination as far back as I can remember. It still haunts me, and induces a sort of home-feeling with the past, which I scarcely claim in reference to the present phase of the town. I seem to have a stronger claim to residence here on account of this grave, bearded, sable-cloaked, and steeple-crowned progenitor, who came so early with his Bible and his sword, and trode the unworn street with such a stately port, and made so large a figure, as a man of war and peace, — a stronger claim than for myself, whose name is seldom heard and my face hardly known. He was a soldier, legislator, judge; he was a ruler in the church; he had all the Puritanic traits, both good and evil. He was likewise a bitter persecutor; as witness the Quakers, who have remembered him in their histories, and relate an incident of his hard severity toward a woman of their sect, which will last longer, it is to be feared, than any record of his better deeds, though these were many."

The son of this William was John, who bore the title of Colonel, and was a judge during the famous witch-trials of Salem. In this capacity he is recorded to have been bitter and stern, and an instance of his severity toward a woman, as related by her husband,

is quoted from Upham's account of the witchcraft delusion: —

"She was forced to stand with her arms stretched out. I requested that I might hold one of her hands, but it was declined me; then she desired me to wipe the tears from her eyes and the sweat from her face, which I did; then she desired that she might lean herself on me, saying she should faint. Justice Hathorne replied she had strength enough to torment these persons, and she should have strength enough to stand. I repeating something against their cruel proceedings, they commanded me to be silent, or else I should be turned out of the room."

Another anecdote of him is told in the "American Note-Books," vol. i., August 27, 1838, the *dénoûment* of which suggests the ending of "The House of the Seven Gables." His grave in the old Charter-Street burial-ground is mentioned under date of July 4, 1838, in the same volume, and again in the introductory chapter of "The Scarlet Letter:" —

"His [William's] son, too, inherited the persecuting spirit, and made himself so conspicuous in the martyrdom of the witches that their blood may fairly be said to have left a stain upon him. So deep a stain, indeed, that his old dry bones in the Charter-Street burial-ground must still retain it, if they have not crumbled utterly to dust! I know not whether these ancestors of mine bethought themselves to repent, and ask pardon of Heaven for their cruelties; or whether they are now groaning under the heavy consequences of them, in another state of being. At all events, I,

the present writer, as their representative, hereby take shame upon myself for their sakes, and pray that any curse incurred by them — as I have heard, and as the dreary and unprosperous condition of the race, for many a long year back, would argue to exist — may be now and henceforth removed."

It is interesting to trace the family through these slight records, not only because of the common interest in the antecedents and early associations of men of genius, but because they have passed into some of Hawthorne's best work. "The Gentle Boy," one of the most tender and beautiful of the short stories, evidently sprang from that blot on the family history left by the unhappy zeal of William Hathorne; and "The House of the Seven Gables" is built upon the curse invoked upon John Hathorne by the husband of the fainting witch.

Another slight reminder of the Hawthorne records may be found in "Lady Eleanore's Mantle," one of the "Legends of the Province House." The name of the insane lover of the proud English girl is Jervase Helwyse, a name which appears in the family records as Gervase Elwes, Holles, or Holwyse (see "English Note-Books," vol. i., May 30, 1854; vol. ii., July 30, 1857), though, as no foundation appears for the character or incidents, the name was probably taken merely for its picturesqueness, and its giving to the character in the author's mind a slight hold on reality.

Possibly, also, some association with the estate of Wigcastle, and the transplanting of a branch of the family to Massachusetts, may have been joined with

the tradition of the bloody footprint in Smithell's H
to suggest the concluding part of "Septimius Felto

It was, no doubt, the Puritan element in the fam
associations, and the early surroundings of Hawthor
as well as his inherited Puritan sense, or, perhaps o
would better say, his inherited comprehension of t
Puritan character and philosophy of life, that unit
with his genius to give him his imaginative contr
over New England's early history, and the insight th
produced those studies of conscience that form his be
and most characteristic work.

For the hundred years following the death of th
witch-judge, the Hathornes were not prominent in th
public affairs of Salem. Whether the judge suffered
the unpopularity common to leaders of popular extrav-
agances after the fever has subsided, when the "great
popular heart" casts about for some one to bear the
blame of its madness, and sank into an obscurity from
which his descendants could not rally, or from what-
ever cause, the family history ran along as described
by the author in "The Custom-House:" —

"Planted deep, in the town's earliest infancy and
childhood, by these two earnest and energetic men,
the race has ever since subsisted here; always, too, in
respectability; never, so far as I have known, dis-
graced by a single unworthy member; but seldom or
never, on the other hand, after the first two genera-
tions, performing any memorable deed, or so much as
putting forward a claim to public notice. Gradually,
they have sunk almost out of sight; as old houses,
here and there about the streets, get covered half-way

to the caves by the accumulation of new soil. From father to son, for above a hundred years, they followed the sea; a gray-headed shipmaster in each generation, retiring from the quarter-deck to the homestead, while a boy of fourteen took the hereditary place before the mast, confronting the salt spray and the gale, which had blustered against his sire and grandsire. The boy, also, in due time, passed from the forecastle to the cabin, spent a tempestuous manhood, and returned from his world-wanderings to grow old and die, and mingle his dust with the natal earth."

This answers in some slight degree, at least far enough to have suggested it, to the description of the Maules in "The House of the Seven Gables."

It is worthy of note, however, that one of these sailors, Daniel Hathorne, grandfather of the author, enjoyed some local celebrity during the Revolution as the commander of a privateer.

NATHANIEL HAWTHORNE was born in Union Street, Salem, Mass., July 4, 1804. His father, Nathaniel also, was a sea-captain, and died of fever at Surinam in 1808, leaving a widow and three children, Nathaniel and his two sisters. Forty years afterward the son was recognized from his resemblance to his father by a sailor who had known the captain at the time of his death in Surinam.

Mrs. Hathorne, whose maiden name was Elizabeth Manning, now removed with her family to a house of her brother's in Herbert Street, and it was here that Hawthorne's early boyhood was spent.

At about the age of seven he went to a school

taught by Dr. Worcester, of dictionary fame. The most noteworthy fact recorded of his boyhood was that an accident lamed him when he was nine years old, thus keeping him in the house and shutting him up to books for more than two years. During this time Dr. Worcester came to the house to teach him, and there are traces of an affectionate regard kept up between them into later years.

When he was fourteen Hawthorne went with his mother to Raymond, Maine, near Sebago Lake, and lived in a house belonging to his uncle, Robert Manning, and called, from some attempt at grandeur, perhaps, "Manning's Folly." His life here is described by Mr. Fields, in his "Yesterdays with Authors," partly in Hawthorne's own words, as he talked over his life near its close:—

"'I lived in Maine,' he said, 'like a bird of the air, so perfect was the freedom I enjoyed. But it was there I first got my cursed habits of solitude.' During the moonlight nights of winter he would skate until midnight all alone upon Sebago Lake, with the deep shadows of the icy hills on either hand. When he found himself far away from his home and weary with the exertion of skating, he would sometimes take refuge in a log-cabin where half a tree would be burning on the broad hearth. He would sit in the ample chimney and look at the stars through the great aperture through which the flames went roaring up. 'Ah,' he said, 'how well I recall the summer days, also, when, with my gun, I roamed at will through the woods of Maine. How sad middle life looks to people

of erratic temperaments! Everything is beautiful in youth, for all things are allowed to it then.' "

Possibly this idle life had as much to do in ripening the genius of Hawthorne as any of his studies, if his discursive, desultory reading may be called study. Among his early favorites in books were Bunyan, Spenser, Shakespeare, Sir Philip Sydney, Milton, Thomson, and Gray; and there are traces of familiarity with some of them in his books, the allusions to Bunyan being perhaps more frequent than those to any other author. "The Celestial Railroad" is a satire founded on "The Pilgrim's Progress," and his tendency to allegory is due, no doubt, to his early love for Spenser and Bunyan. Judging from "Fanshawe," his earliest novel, he must have read Scott with care and admiration. Voltaire, and Rousseau, also, are said to have been early read, and "The Newgate Calendar" was a favorite of his boyhood.

It is by no means to be supposed, because he is remarkably free from quotations and allusions, that he read little, or that he owed little to reading. It may be that his genius found comparatively little congenial to it in books, and that that little was so appropriated and transformed by his own originality that it became a different thing and would have been no longer represented by the original form. The matter of his best work, much of it, is elaborated from the annals of early historians, and from slight incidents in his own experience minutely observed and noted.

An early tendency toward literature is shown by some boyish journals and copies of a paper, "The

Spectator," which have been preserved, and a few rhymes of his young manhood. These fragments are noticeable for careful observation and a clear style, with now and then a passage indicating that the boy has brooded over some little incident, some ghost-story, or other tale, and has seen it in more varied lights and drawn from it a deeper meaning than it would bear to the understanding of the ordinary boy.

Hawthorne stayed only a year in Maine, returning to Salem in 1819, to prepare for college under the tuition of a lawyer, Benjamin L. Oliver. In 1821 he entered Bowdoin College, Brunswick, Maine, being in the same class with Henry W. Longfellow. He had at college the reputation of unusual excellence in writing; his poetic translations are remembered as remarkably good, and the Professor of Rhetoric was in the habit of taking home young Hawthorne's essays to read to his family. A college friend's prophecy of his fame as a romance-writer is alluded to in the dedication to "The Snow Image."

One of his most intimate friends at college was Franklin Pierce, of the class next higher, with whom his friendship continued through life, and to whom he owed his consulship at Liverpool. Another was Horatio Bridge, afterward an officer in the United States Navy, for whom Hawthorne edited a volume, and to whom he dedicated "The Snow Image." Still another classmate and intimate was Jonathan Cilley, who, after rapid success in political life, was killed in a duel, while a member of Congress, in 1838, by a Kentucky member. Hawthorne wrote a sketch of his

life the same year, which is published in the volume with "Fanshawe."

From the time of his graduation in 1825 till 1838 Hawthorne lived mostly in Salem, presumably in the Herbert Street house, which seems to have had a face toward Union Street as well. It is to a chamber in this house, and to this period of his life, that the often-quoted sentence in the "Note-Books" refers, "In this dismal chamber FAME was won," and the passage dated October 4, 1840: —

"Here I sit in my old accustomed chamber where I used to sit in days gone by. Here I have written many tales, — many that have been burned to ashes, many, doubtless, that deserved the same fate. This claims to be called a haunted chamber, for thousands upon thousands of visions have appeared to me in it; and some few of them have become visible to the world. If ever I should have a biographer he ought to make great mention of this chamber in my memoirs, because so much of my lonely youth was wasted here, and here my mind and character were formed; and here I have been glad and hopeful, and here I have been despondent. And here I sat a long, long time, waiting patiently for the world to know me, and sometimes wondering why it did not know me sooner, or whether it would ever know me at all, — at least till I were in my grave. And sometimes it seemed as if I were already in the grave, with only life enough to be chilled and benumbed. But oftener I was happy, — at least, as happy as I then knew how to be, or was aware of the possibility of being. By and by the

world found me out in my lonely chamber, and called me forth, — not, indeed, with a loud roar of acclamation, but rather with a still small voice, — and forth I went, but found nothing in the world that I thought preferable to my old solitude till now. . . . And now I begin to understand why I was imprisoned so many years in this lonely chamber, and why I could never break through the viewless bolts and bars; for if I had sooner made my escape into the world, I should have grown hard and rough, and been covered with earthly dust, and my heart might have become callous by rude encounters with the multitude. . . . But living in solitude till the fullness of time was come, I still kept the dew of my youth and the freshness of my heart."

His first published work was "Fanshawe" (Boston, 1828). This is a novel, very unlike his later work, and showing strong traces of the study of Scott, in both characters and incidents, though there may be in the character of Fanshawe that little of the autobiographical which creeps into nearly all first work in fiction, — a young author's character, as he himself understands it. The scene is laid at "Harley College," standing for Bowdoin, at about the middle of the eighteenth century. The plot is somewhat involved, and gives occasion for the development of the character of Fanshawe, a close and ambitious student, fitted for the life of a recluse, who gives up the heroine to Edward Walcott, a fellow-student, as better suited than himself to make her happy in the ordinary walk of life to which her temperament would lead her.

Dr. Melmoth, the president of the college, is a simple-minded and gullible old pedant, very well brought out in the scenes of chapters v. and vii.

This book Hawthorne afterward tried to suppress, very naturally, as his views and aims in romance developed later into an originality with which it has nothing in common. But it was republished in 1879, as being of interest to students of his genius.

During this residence in Salem, Hawthorne made some journeys by carriage with an uncle, about New England and perhaps New York. These journeys probably suggested and furnished material for the "Passages from a Relinquished Work," the "Sketches from Memory," describing Burlington, Rochester, Niagara, and the White Mountains, "The Seven Vagabonds," "Chippings with a Chisel," located in Martha's Vineyard, and the description of Fort Ticonderoga. A letter written on one of these expeditions in 1831 describes a visit to the Shaker settlement at Canterbury, N. H., which must have suggested "The Canterbury Pilgrims" and "The Shaker Bridal."

His quiet and almost solitary life at this time, and his lonely walks about the town and its vicinity, gave rise, no doubt, to those sketches of Salem, "Footprints on the Sea-shore," "Night-Sketches," "The Toll-Gatherer's Day," and "The Village Uncle." The "Journal of a Solitary Man" may represent his feeling about his own career during this period. How it looked to him afterward is indicated in the passage already quoted, and, from another mood, in the following from the "English Note-Books," at Christmas, 1854: —

"I think I have been happier this Christmas than ever before, — by my own fireside, and with my wife and children about me, — more content to enjoy what I have, less anxious for anything beyond it, in this life. My early life was perhaps a good preparation for the declining half of life; it having been such a blank that any thereafter would compare favorably with it. For a long, long while I have occasionally been visited with a singular dream; and I have an impression that I have dreamed it ever since I have been in England. It is, that I am still at college, — or, sometimes even at school, — and there is a sense that I have been there unconscionably long, and have quite failed to make such progress as my contemporaries have done; and I seem to meet some of them with a feeling of shame and depression that broods over me as I think of it, even when awake. This dream, recurring through all these twenty or thirty years, must be one of the effects of that heavy seclusion in which I shut myself up for twelve years after leaving college, when everybody moved onward and left me behind. How strange that it should come now, when I may call myself famous and prosperous! — when I am happy, too!"

The next attempt in literature was a set of stories called "Seven Tales of my Native Land," and bearing the motto, "We are Seven." These, after many discouragements in looking for a publisher, Hawthorne gave to a Salem printer, who intended to bring them

out at a favorable opportunity. But, wearied by his long delay, the author recalled the manuscript and burned it. On this incident is founded "The Devil in Manuscript."

About 1836 Hawthorne was engaged by the "Bewick Publishing Company," in which S. G. Goodrich ("Peter Parley") was prominent, to go to Boston as editor of "The American Magazine of Useful and Entertaining Knowledge," a post in which he did a great deal of work at a salary of five or six hundred dollars a year. Many of the articles were written by his sister, who also helped him in the "Universal History" which he wrote for Goodrich, and for which he received one hundred dollars.

Meantime, contributions of his were appearing, sometimes under assumed names — Oberon, A. A. Royce, and others, — in various periodicals, — the *Salem Gazette*, the *New England Magazine*, the *Boston Token and Atlantic Souvenir*, — the latter edited by Goodrich. These attracted some notice and favorable criticism, some of them being copied into London periodicals.

Through the intervention of Horatio Bridge, they were collected early in 1837, and published under the title, "Twice-Told Tales." They include two of the stories founded on early New England annals, — "The Gray Champion," based on a tradition of one of the judges of Charles I., and "The Maypole of Merry Mount," in which Endicott appears as the embodiment of the Puritan spirit. Besides these are the allegories "Fancy's Show Box," "The Great Carbuncle,"

and "The Prophetic Pictures;" "The Hollow of the Three Hills," one of the typical stories of witchcraft, foreshadowing some of his later and more powerful work; the curious study, "Wakefield;" the popular "Rill from the Town Pump;" the pretty fantasy, "David Swan," in which the light-hearted boy goes on his pilgrimage unconscious of the shadows of possibilities that have fallen across his sleeping face; the pathetic story of Quaker suffering, "The Gentle Boy;" "Dr. Heidegger's Experiment," touching a subject which recurs again in "Septimius Felton" and "The Dolliver Romance;" and the light humor of "Mr. Higginbotham's Catastrophe." — thus including almost every class of subject on which he afterward touched, though in all he rose to higher levels in his later work.

Six or seven hundred copies of the book were sold, and it was favorably criticised, noticeably by Longfellow in the *North American Review*. This led to interesting letters between the classmates. Some extracts from one of Hawthorne's give his own view of his work: —

"For the last ten years I have not lived, but only dreamed of living. It may be true that there have been some unsubstantial pleasures here in the shade, which I might have missed in the sunshine, but you cannot conceive how utterly devoid of satisfaction all my retrospects are. I have laid up no treasure of pleasant remembrances against old age; but there is some comfort in thinking that future years can hardly fail to be more varied, and therefore more tolerable, than the past.

"You give me more credit than I deserve in supposing that I have led a studious life. I have indeed turned over a good many books, but in so desultory a way that it cannot be called study, nor has it left me the fruits of study. As to my literary efforts, I do not think much of them, neither is it worth while to be ashamed of them. They would have been better, I trust, if written under more favorable circumstances. I have had no external excitement, — no consciousness that the public would like what I wrote, nor much hope, nor a passionate desire, that they should do so. Nevertheless, having nothing else to be ambitious of, I have been considerably interested in literature; and if my writings had made any decided impression I should have been stimulated to greater exertions; but there has been no warmth of approbation, so that I have always written with benumbed fingers. I have another great difficulty in the lack of materials; for I have seen so little of the world that I have nothing but thin air to concoct my stories of, and it is not easy to give a life-like semblance to such shadowy stuff. Sometimes through a peep-hole I have caught a glimpse of the real world, and the two or three articles in which I have portrayed these glimpses please me better than the others.

"I have now, or shall soon have, a sharper spur to exertion, which I lacked at an earlier period; for I see little prospect but that I shall have to scribble for a living. But this troubles me much less than you would suppose. I can turn my pen to all sorts of drudgery, such as children's books, etc., and by and by

I shall get some editorship that will answer my purpose.

"Frank Pierce, who was with us at college, offered me his influence to obtain an office in the Exploring Expedition; but I believe he was mistaken in supposing a vacancy existed. If such a post were attainable I should certainly accept it; for, though fixed so long to one spot, I have always had a desire to run round the world."

In the same year, 1837, Hawthorne made a visit to Horatio Bridge, in Maine, full details of which are recorded in the "American Note-Books," vol. i.

In 1838 he began writing for the *Democratic Review*, a magazine of high standing, published first in Washington, afterward in New York from 1838 to 1851. Many of his best tales and sketches were contributed to it during the few years following. In the same year George Bancroft, who had been made collector of the port of Boston, gave Hawthorne an appointment as weigher and gauger, — a post which he took in January, 1839. His work here was tedious and tiresome. An interesting fact about it is noted by Mr. Lathrop, — that he made a point of getting to his duties as early in the morning as possible, — earlier than he was required to do, — for the benefit of the wharf-laborers, whose wages depended on the number of hours they worked in a day.

He had by this time become engaged to Miss Sophia Peabody, his future wife, and some extracts from his letters to her, bearing on his custom-house work, are given at the close of the first volume of the "American Note-Books."

With the change of administration, two years later (Hawthorne was a Democrat), this position was lost. About this time the first part of "Grandfather's Chair" was written, and published in Boston and New York; the second part not being brought out till 1842. This is a series of stories for children, in which some of the striking and picturesque events in early American history are connected by association with an old chair, originally given by the Earl of Lincoln to his daughter, Lady Arabella Johnson, from whom it passed in succession to a long series of colonial worthies down to the time of the Revolution, — Roger Williams, Anne Hutchinson, Sir Henry Vane, President Dunster of Harvard, several governors of Massachusetts, Eliot, the Indian apostle, Cotton Mather, and others. "The Pine-Tree Shillings," which has been so widely copied in books for children, is one of the stories of "Grandfather's Chair."

In April, 1841, Hawthorne tried a new kind of life, — the life which gave us "The Blithedale Romance." Among the radical thinkers and enthusiasts of that day in Boston originated a scheme of social reform, a theory of communism which united some of the features of European socialism with American ideas; and under the leadership of the late George Ripley, formerly a Unitarian clergyman, afterwards known as editor of the "American Cyclopædia," and literary editor of the *New York Tribune*, a community was established in West Roxbury.

The design was to combine bodily labor with mental culture, and by giving all a share in the production of

the necessaries of life, to give all a share of time for the pursuit of its higher objects. The name "Brook Farm" was given to the home of the community. Each had his allotted share of house or farm work, leaving some leisure for study, and the evenings were given to social discussions, readings, or amusements. Those families who chose had separate houses; and it was with some view to making his home there after his marriage that Hawthorne joined the community. His experience there and his reasons for leaving may be found in the "American Note-Books," the first part of the second volume. The principal one was, that the exhaustive bodily labor left him no strength for literary work and in no mood for it; so that, as far as he was concerned, the experiment of combining the two was a failure. He stayed only one year at Brook Farm. Observations on that kind of life, suggested by his residence there, are scattered through "The Blithedale Romance." Many members of the community are mentioned in the "Note-Books" and in the preface to "The Blithedale Romance."

The novel which grew out of this experience will be noticed hereafter, since it was not written till ten years later.

In July, 1842, Hawthorne was married and went to live in Concord, Mass., in the house well known to all his readers as the Old Manse. Notes of his residence here are included in the second volume of the "American Note-Books," and a description of the life he led in the chapter introductory to the "Mosses from an Old Manse." His time was now given up to writ-

ing, and his journals show that he had entered on a much more contented and satisfactory life, — a change marked by increased power and depth in his writings, as well as by greater activity and productiveness.

In 1845 the second volume of "Twice-Told Tales" was published. It opens with the four "Legends of the Province House." This old building, now gone, the residence of the royal governors, is described in the introduction to those charming romances founded on the slender annals of colonial times. "Endicott and the Red Cross" is drawn from the same source.

"The Seven Vagabonds" is a fantastic tale whose allegorical significance is more delicately conveyed than that of perhaps any other of the stories of this character, — by an impression brought away from the reading, rather than by any definite applications one is forced to make of it as metaphor.

Among the other more noticeable tales are "The White Old Maid," "The Ambitious Guest," and "The Threefold Destiny." "The Haunted Mind," "Snow-Flakes," "The Sister Years," "Night Sketches," and "Footprints on the Sea-Shore" are essays or musings.

In the same year Hawthorne edited the "Journals of an African Cruiser," for Horatio Bridge, and the "Papers of an Old Dartmoor Prisoner," the latter published in the *Democratic Review*.

In 1846 the "Mosses from an Old Manse" was published in New York in two volumes, which contain, on the whole, his best work in short stories, and are prefaced by one of his most delightful essays, "The

Old Manse." In some of them, it may be, the allegory is too apparent, but in general they are very deep and searching studies of the heart and conscience. Among the best are "Young Goodman Brown," "Roger Malvin's Burial," "Rappaccini's Daughter," which is usually placed highest, and "Drowne's Wooden Image." "The Birthmark" and "The Artist of the Beautiful" also rank high in the estimation of critics.

"The Celestial Railroad" is a clever satire on modern religion; "The Intelligence Office," "The Procession of Life," and "Earth's Holocaust" are conceits with a burden of symbolic meaning. "The Old Apple-Dealer" is a study of a character with the least possible amount of coloring. "P.'s Correspondence" is mainly interesting, perhaps, for the curious speculation, under the guise of a lunatic's vagaries, on what age might have made of those early poets of the century who died young or in middle life, — especially of what its sobering and conservative tendencies would have done for Byron, Burns, Shelley, and Keats. "The Hall of Fantasy," "A Select Party," and "A Virtuoso's Collection" are ingeniously executed fancies. "Mrs. Bullfrog" is a light, humorous sketch, and "Fire Worship" and "Buds and Bird Voices" are delightful essays.

In 1846 Hawthorne was appointed surveyor in the Salem Custom-House, an office which he filled till 1849. There are no records of these years in the "Note-Books," but it was during them that the first draught of "The Scarlet Letter" was written, designed

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ous story he had put into my hands, and told him that I would come again to Salem the next day and arrange for its publication. I went on in such an amazing state of excitement when we met again in the little house, that he would not believe I was really in earnest. He seemed to think I was beside myself, and laughed sadly at my enthusiasm. However, we soon arranged for his appearance again before the public with a book."

The introductory chapter to this book, "The Custom-House," gives a picture of the life of the surveyor there, with some sketches of his brother officials, which very naturally excited grievous indignation in Salem. Its allusions to the Hathornes have been already referred to. The account of the finding of the old embroidered letter and the manuscript is, of course, fictitious. But the punishment which gives the story its name is actually prescribed in the old colonial regulations, and was referred to by the author long before, in the picture of a Puritan town in the story "Endicott and the Red Cross."

Like all of Hawthorne's novels, "The Scarlet Letter" has but a slender plot and but few characters with an influence on the development of the story. Its great dramatic force depends entirely on the mental states of the actors and their relations to one another, — relations of conscience, — relations between wronged and wrongers. Its great burden is the weight of unacknowledged sin as seen in the remorse and cowardice and suffering of the Rev. Arthur Dimmesdale. Contrasted with his concealed agony is the constant confession, conveyed by the letter, which is forced upon Hester, and has a double effect, — a healthful one, working beneficently, and making her helpful and benevolent, tolerant and thoughtful; and an unhealthful one, which by the great emphasis placed on her transgression, the keeping her forever under its ban and isolating her from her fellows, prepares her to break away from the long repression and lapse again into sin when she plans her flight. Roger Chillingworth is an embodiment of subtle and refined revenge. The most striking situation is perhaps "The Minister's Vigil," in chapter xii.

The book, though corresponding in its tone and burden to some of the shorter stories, had a more startling and dramatic character, and a strangeness, which at once took hold of a larger public than any of those had attracted. Though imperfectly comprehended, and even misunderstood in some quarters, it was seen to have a new and unique quality; and Hawthorne's reputation became national.

The book was published by Ticknor, Reed, and Fields, in 1850. The first edition of five thousand copies was rapidly exhausted, and it was reprinted in England.

In the summer of 1850 Hawthorne went for change and country air to Lenox, Berkshire County, Massachusetts, where he lived until the autumn of 1851. There are some slight notes of this residence in the latter part of the second volume of the "American Note-Books," and references to the scenery and the literary residents of the place may be found in the

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prefatory and concluding chapters to the stories of the "Wonder-Book."

"The House of the Seven Gables" was begun at Lenox in the autumn of 1850, finished in January, 1851, and published in the same year. It met with great success in both America and England.

This book, which the author himself preferred to his previous novel, is of quieter tone than "The Scarlet Letter." It is more minutely elaborated, and its pathos depends more on the peculiar temperaments of its characters. The scene is laid in Salem, and the house, which much effort has been made to identify, corresponds in many points to an old dwelling formerly standing there, known as the Curwen House, and sometimes called "the old witch-house." Engravings from a picture of it are used as illustrations of the book. Some points in the story corresponding to the history of the Hawthornes were noted in the beginning of this sketch. A hint of the grant of land in Maine may be seen in the account of the estate of General Knox, a visit to which is described in the "American Note-Books," vol. i., August 12, 1837.

The character of Clifford and the problem of his strange destiny, the mockery of fate, which, having adapted him so delicately to an existence of sensuous refinement, stripped him in his youth, at one brutal stroke, of everything fair in life, and threw him among the lowest and coarsest surroundings, is the great study of the book. Its pervading thought is the theory of inheritance, the repetition of an original type now and then down a family line, and the curse of

wrong-doing, blasting innocent lives when wronger and wronged are dust.

The characters of Hepzibah and Phœbe are beautiful types, strongly contrasted on the surface, but having at bottom an intimate kinship in moral uprightness and capacity for devotion. That of Judge Pyncheon also is exquisitely worked out in the subtle self-deception of the hypocrite, — no character being so great a favorite in fiction, and none so often badly drawn, as that of the hypocrite, because it looks so much more easy and uncomplicated than it is. The most admired scene of the book is that of chapter xviii., where the judge sits waiting for Clifford in the ancestral chair.

The use of the name Pyncheon drew down a shower of indignation on the author from Pyncheons who felt themselves aggrieved by it, one of them demanding that some other be substituted for it in the book. Another, with curious inconsistency, while complaining of the desecration of his ancestral name, asked that it be spelled in the novel without the *e*, that being the orthography in use in his family.

During six weeks of the summer of 1851 the "Wonder-Book" was written in Lenox. This is a children's book, made up of classic legends, re-told for them, and set in a slight frame-work, as entertainment given to a company of children at Tanglewood, a family residence in Berkshire.

In November, being wearied with inland life, Hawthorne went back to the east, and settled for the winter in West Newton, Massachusetts, where he wrote

"The Blithedale Romance." This book is founded on his experience at Brook Farm, ten years before, though the incidents, he says, are purely imaginary, and the characters are but slightly related, if at all, to any of the participants in that scheme. That of Hollingsworth grew, no doubt, out of thoughts suggested by his residence among reformers as to the tendencies of all-absorbing theories of reform, though it needed a strong and narrow nature like that of Hollingsworth to exhibit them in all their force. There are many observations scattered through the book, regarding communistic life, which evidently resulted from his experience there.

Miles Coverdale, who tells the story, of course represents the author in many points, if not intended as a portrait. A story told in the first person in a contemplative and analytic style like that of Hawthorne must necessarily reproduce the author to some extent in the mental structure of the narrator. Coverdale is a type of the men who do nothing because they see too much and too widely. Hollingsworth's narrowness is the great source of his power, and in the end becomes his destruction.

The character of Zenobia, which is said to have some traits of Margaret Fuller, is one of the strongest ever drawn by Hawthorne, and one of the most unique in literature. Literary women have had but a slender showing in fiction, most of the portraits of them being feeble caricatures. But this one, whose literary work is secondary to her impressive personality, is the type of a class, not large, who have gone

into literature because of their abounding vitality and the scarcity of outlets for it; who stand for very little to readers beyond the reach of their social influence.

The character of Priscilla, strongly contrasted with that of Zenobia, may stand for the purely womanly ideal, — the creature of weaknesses and intuitions, — morbidly exaggerated in her case to clairvoyance, — whose only strength is in the affections.

In the same year, 1851, "The Snow Image and Other Twice-Told Tales" was prepared, and in 1852 it was published. It is dedicated in an interesting preface to Horatio Bridge, and is made up of tales and sketches gathered from periodicals. It is a little inferior in general to the other collections, though the title story is done with a wonderfully fine and delicate touch, and "Ethan Brand" has a great deal of power. This is written from the hint for a story on the unpardonable sin, which occurs in the "Note-Books," the setting being suggested by the lime kilns in Berkshire, alluded to in the first volume of the "American Note-Books," September 7, 1838.

The other noticeable sketches of the book are "The Canterbury Pilgrims," a story of the Shakers, "The Great Stone Face," a tale of the Profile in the Franconia Notch, and the curious sketch "Major Molineux." "Old News" is made up from some old Boston newspapers, issued before and during the Revolution. "Old Ticonderoga" is one of the slight reminiscences of travel. "A Bell's Biography" and "Main Street" have the peculiar touch that marks all the sketches of Puritan life.

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In the summer of 1852 Hawthorne removed to a house which he had bought of A. B. Alcott in Concord, changing the name "The Hillside," which Mr. Alcott had given it, to "The Wayside." This is the house described in "Septimius Felton" as the home of Robert Hagburn. In a letter to George William Curtis he mentions a story of it told him by Thoreau, — that it was once inhabited by a man who believed he should never die, — another suggestion of that book.

In this year Franklin Pierce, after his nomination for the presidency, asked Hawthorne to write his biography, to be used as a campaign document. This Hawthorne felt that he could not refuse to do, on account of their old friendship, though he did it somewhat reluctantly, as being out of his chosen line of work. It drew on him some censure by its dealing with the slavery question, of which, of course, it took the democratic view.

In the following winter the "Tanglewood Tales," a series of stories like the "Wonder-Book," was written. The introductory chapter has some interesting observations on the adaptation of the classic myths to children.

After the inauguration of President Pierce, Hawthorne, who had declined taking office under him, was persuaded to accept the post of consul at Liverpool, one of the best paid offices his friend had to bestow; and in the summer of 1853 he removed to England, where he lived till the close of 1857. During this time he made many short journeys about the country, to London often, and into Wales and Scotland; notes

of these trips will be found in the "English Note-Books" and "Our Old Home."

On leaving England Hawthorne went to France, Switzerland, and Italy, returning to England in 1859. Full records of his residence on the Continent are given in the "French and Italian Journals." His criticisms on art are noticeable for their frankness, his failure to appreciate many famous works being freely confessed, while he sets out to study them and discover the source of their fame; so that his admiration, when it is awakened, has a flavor of originality and independence. The observations on art in "The Marble Faun" embody his more matured judgments, while those of the "Note-Books" exhibit them in a formative state.

"The Marble Faun" was sketched in Italy and prepared for publication mainly in Redcar, England, in 1859–60. It was published by Ticknor & Fields, in 1860, and simultaneously by Smith & Elder, in London, under the title "Transformation," chosen by the publishers. The Castle of Monte Beni, the ancestral home of Donatello, the human faun, stands for Villa Montanto, where the author made his home for a time in the summer of 1858; and the original of Hilda's tower is described in the "French and Italian Note-Books," May 15, 1858.

This romance, which is generally held to be somewhat inferior to the novels of American life, though in an entirely different setting, does not differ greatly from them, or from some of the best short stories, in the nature of its topic and the handling of its charac-

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ters. Like them it has for its theme a subject of conscience, — the influence of the consciousness of sin and its penalty, in elevating the life of a soul. Donatello's resemblance to the sculptured faun is typical of his spirit, unawakened, and looking neither before nor after, until his crime puts an end forever to his joyous holiday existence, and remorse for it develops his intellect and his soul.

Kenyon is a good type of a cultivated American, quietly enthusiastic, tolerant and not cynical, loving art and not despising America. Hilda is remarkable for the great moral strength united with her delicacy and sensibility. Her suffering on account of the crime of which she has been merely a witness is strongly contrasted with the attitude of Miriam, whose conscience needs to be brought to a full awakening even after participation in it; her free and strong nature having been bewildered in a maze of wrong, the one escape from which has offered itself in sudden temptation.

There has been much speculation on the subject of the relationship between Miriam and the mysterious character known in the book as "Miriam's Model," "The Spectre of the Catacombs," and "Brother Antonio." The relationship is left unexplained; but the use made in the book of the picture of Beatrice Cenci, Miriam's remarks on it, and her intense desire to penetrate to the consciousness of Beatrice, seem to point to some similarity of situation between them.

In the summer of 1860 Hawthorne returned to

side," in Concord. A single note written on a trip to Maine, in 1862, appears at the end of the "French and Italian Journals," and shows his feeling about the civil war. He prepared for the *Atlantic Monthly* some sketches of England, which appeared in that magazine in 1862 and 1863, and with others were published in book form in 1863, under the title "Our Old Home."

The opening article, "Consular Experiences," gives some curious incidents in his office at Liverpool, and describes queer Americans who came for the consular help. The closing one, "Civic Banquets," affords a glimpse at some of the public social intercourse to which his position introduced him. "Lichfield and Uttoxeter" is devoted largely to Dr. Johnson. Long before, Hawthorne had written for children the story of Johnson's penance in Uttoxeter market. The offense taken by the Uttoxeter people at an article published in *Harper's Magazine* is mentioned in the "English Note-Books," vol. ii., August 2, 1857. "Recollections of a Gifted Woman" gives some notes on Stratford, together with reminiscences of Delia Bacon. In "Yesterdays with Authors" Mr. Fields says: "One of the most difficult matters he had to manage while in England was the publication of Miss Bacon's singular book on Shakespeare. The poor lady, af he had agreed to see the work through the - broke off all correspondence wit wrath, accusin

much by taking the responsibility of her book upon his shoulders. It was a heavy weight for him to bear, in more senses than one, for he paid out of his own pocket the expenses of publication."

The other articles of the book describe Warwick, Oxford, Leamington, Boston, Lincoln, some parts of London, and the haunts of Burns. This book Hawthorne dedicated to Franklin Pierce, against the advice of friends, who feared it might be injured by the unpopularity which the ex-President suffered during the war. The following extract from a letter on the subject is worthy of note: —

"I find that it would be a piece of poltroonery in me to withdraw either the dedication or the dedicatory letter. My long and intimate personal relations with Pierce render the dedication altogether proper, especially as regards this book, which would have had no existence without his kindness; and if he is so exceedingly unpopular that his name is enough to sink the volume, there is so much the more need that an old friend should stand by him. I cannot, merely on account of pecuniary profit or literary reputation, go back from what I have deliberately felt and thought it right to do; and if I were to tear out the dedication I should never look at the volume again without remorse and shame. As for the literary public, it must accept my book precisely as I think fit to give it, or let it alone."

In the spring of 1859 Pierce was in Italy, at a time of great trial in Hawthorne's family, — the dangerous illness of his daughter with Roman fever; and his

kindly offices and sympathy, mentioned in the "Note-Books," under date of April 18, 1859, had drawn closer the old bonds of friendship, and no doubt added to Hawthorne's desire to make a public expression of his regard at a time when his friend was being publicly disparaged. Possibly the anxiety of the publishers about the dedication was suggested by the reception of an article published in the *Atlantic Monthly* for July, 1862, — an account of a visit to Washington the previous April, which has not been reprinted. Its views of war-matters were not strong enough for the tone of feeling then prevailing at the North; though, looked at from this distance, there would seem to be nothing in it inconsistent with the purest patriotism. In "Yesterdays with Authors" Mr. Fields gives a description of President Lincoln which was omitted from the article at his request, as being too personal for publication during the life of the subject.

"Our Old Home" was published with the dedication; and, notwithstanding the publisher's fears, was highly successful. Its judgments on the English were naturally not appreciated in England, and it was criticised in no amiable spirit by many English journals. On this subject Hawthorne wrote to Mr. Fields: —

"The English critics seem to think me very bitter against their countrymen, and it is perhaps natural that they should, because their self-conceit can accept nothing short of indiscriminate adulation; but I really think that Americans have more cause than they to complain of me. Looking over the volume, I am rather surprised to find that whenever I draw a com-

parison between the two peoples I almost invariably cast the balance against ourselves. It is not a good nor a weighty book, nor does it deserve any great amount of either praise or censure. I don't care about seeing any more notices of it."

"I received several private letters and printed notices of 'Our Old Home,' from England. It is laughable to see the innocent wonder with which they regard my criticisms, accounting for them by jaundice, insanity, jealousy, hatred, on my part, and never admitting the least suspicion that there may be a particle of truth in them. . . . But they do me great injustice in supposing I hate them. I would as soon hate my own people."

About 1861, it is supposed, Hawthorne wrote "Septimius Felton," the incomplete romance discovered among his papers after his death. It is founded on a search for the elixir of life. This idea as a subject for a romance had evidently been in his mind for a long time. It is alluded to in the "Note-Books," and, under the form of a youth restoring cordial, was the subject of "Doctor Heidegger's Experiment." With this was united the legend of the "Bloody Footprint," in Smithell's Hall, which he had seen in England. The reader's sympathy in the story is apparently not intended to go with Septimius, the seeker for the cordial. He exhibits the coldness, narrowness, and hardness of heart that result from an absorbing, selfish purpose, though he disguises the selfishness to himself, and excuses his disregard for those about him by visions of the good to be wrought out in his endless

earthly future. The characters of Rose Garfield and Sybil Dacy are quite clearly sketched, — the first gentle, practical, and healthful; the other full of fire and daring, with an air of mystery that chimes with the exaggerated mood of Septimius. What the story might have been with full elaboration, we can only conjecture; but it would seem that the author must have seen in it some inherent defect, which induced him to give it up after so full an outline was made, and begin again on the same theme with a plan so essentially altered.

"The Dolliver Romance" was begun as a serial for the *Atlantic Monthly*, but only one part was finished for publication. This appeared in the magazine for July, 1864. Two other scenes, not revised by the author, were found among his papers after his death. The story opens with the figures of an old man and a child, — gentle and simple old Grandsir Dolliver, who has seen all his family fall about him except his little great-grandchild, Pansie. Some of the passages regarding the illusions of age in connection with the old man are very pathetic: —

"This weight of years had a perennial novelty for the poor sufferer. He never grew accustomed to it, but, long as he had now borne the fretful torpor of his waning life, and patient as he seemed, he still retained an inward consciousness that these stiffened shoulders, these quailing knees, this cloudiness of sight and brain, this confused forgetfulness of men and affairs, were troublesome accidents that did not really belong to him. He possibly cherished a half-recog-

nized idea that they might pass away. Youth, however eclipsed for a season, is undoubtedly the proper, permanent, and genuine condition of man; and if we look closely into this dreary delusion of growing old, we shall find that it never absolutely succeeds in laying hold of our innermost convictions. A sombre garment, woven of life's unrealities, has muffled us from our true self, but within it smiles the young man whom we knew; the ashes of many perishable things have fallen upon our youthful fire, but beneath them lurk the seeds of inextinguishable flame. So powerful is this instinctive faith, that men of simple modes of character are prone to antedate its consummation. And thus it happened with poor Grandsir Dolliver, who often awoke from an old man's fitful sleep with a sense that his senile predicament was but a dream of the past night; and hobbling hastily across the floor to the looking-glass, he would be grievously disappointed at beholding the white hair, the wrinkles and furrows, the ashen visage and bent form, the melancholy mask of age, in which, as he now remembered, some strange and sad enchantment had involved him in years gone by. . . .

"He longed to be gazed at by the loving eyes now closed; he shrank from the hard stare of them that loved him not. Walking the streets seldom and reluctantly, he felt a dreary impulse to elude the people's observation, as if with a sense that he had gone irrevocably out of fashion, and broken his connecting links with the net-work of human life; or else it was that nightmare-feeling which we sometimes have in

dreams, when we seem to find ourselves wandering through a crowded avenue, with the noonday sun upon us, in some wild extravagance of dress or nudity."

In contrast with this is the fierce malice of Colonel Dabney, an age-stricken old scoundrel, who is plotting to rob Grandsir Dolliver of the supposed draught of immortality which has been left in his care: "I hate everything young. As for young people, let me be one of them, and they may exist, — otherwise not. It is a cursed bad arrangement of the world that there are young and old here together."

The character of Grandsir Dolliver is said to have been suggested by Mr. Kirkup, an old Englishman, an antiquarian and spiritualist, whom Hawthorne visited in Florence. He is alluded to in "The Marble Faun," and the visit is detailed at length in the "French and Italian Journals." A little girl of four years, Imogen, who lived with him, made an impression on Hawthorne's mind, and is no doubt the original of Pansie. The correspondence between Mr. Kirkup, who held high converse with Dante and other great spirits, and simple old Grandsir Dolliver, is hardly apparent.

By this time Hawthorne's health had begun to fail rapidly, and it was with great difficulty that he applied himself to literary work. Mr. Fields gives some extracts from his letters: —

"I can't tell you when to expect an instalment of the Romance, if ever. There is something preternatural in my reluctance to begin; I linger at the threshold, and have a perception of very disagreeable phantasms

to be encountered if I enter. I wish God had given me the faculty of writing a sunshiny book."

"I don't see much probability of my having the first chapter of the Romance ready so soon as you want it. There are two or three chapters ready to be written, but I am not yet robust enough to begin, and I feel as if I should never carry it through. Besides I want to prefix a little sketch of Thoreau to it, because, from a tradition which he told me about this house of mine, I got the idea of a deathless man, which is now taking a shape very different from the original one. It seems the duty of a live literary man to perpetuate the memory of a dead one when there is such fair opportunity as in this case; but how Thoreau would scorn me for thinking that *I* could perpetuate him! And I don't think so.

. . . . . .

"Those verses entitled 'Weariness,' in the last magazine, seem to me profoundly touching. I, too, am weary, and begin to look ahead for the Wayside Inn."

"I have not yet had courage to read the Dolliver proof-sheet, but will set about it soon, though with terrible reluctance such as I never felt before. . . . I am most grateful to you for protecting me from that visitation of the elephant and his cub. . . . If you happen to see Mr. ——, of L——, a young man who was here last summer, pray tell him anything that your conscience will let you, to induce him to spare me another visit, which I know he intended. I really am not well, and cannot be disturbed by strangers without more suffering than it is worth while to endure."

"I am not quite up to writing yet, but shall make an effort as soon as I see any hope of success. You ought to be thankful that (like most other broken-down authors) I do not pester you with decrepit pages, and insist upon your accepting them as full of the old spirit and vigor. That trouble, perhaps, still awaits you, after I shall have reached a further stage of decay. Seriously, my mind has, for the present, lost its temper and its fine edge, and I have an instinct that I had better keep quiet. Perhaps I shall have a new spirit of vigor if I wait quietly for it; perhaps not."

In April, 1864, Hawthorne started on a southern journey with Mr. Ticknor, in search of health. They went only as far as Philadelphia, where Mr. Ticknor died after a few hours' illness. Hawthorne returned, in great grief and depression, to Concord. After this his health failed very rapidly. In May Franklin Pierce planned a journey with him to the White Mountains. It was hoped that the mountain air, together with the coming of warm weather, might restore him. In Boston, at Mrs. Hawthorne's request, Dr. Oliver Wendell Holmes saw him. The following is an extract from his report: —

"His aspect, medically considered, was very unfavorable. . . . He was very gentle, very willing to answer questions, very docile to such counsel as I offered him, but evidently had no hope of recovering his health. He spoke as if his work were done, and he should write no more. With all his obvious depression there was no failing noticeable in his conversational powers. . . . The calm

which he spoke about himself confirmed the unfavorable opinion suggested by his look and history."

On the 18th of May the friends reached Plymouth, N. H., on their way to the Franconia Mountains. Hawthorne retired early to rest in his room at the Pemigewassett House, and before morning passed quietly and painlessly out of life. On the 24th of May he was laid in the Sleepy Hollow Cemetery, at Concord. The manuscript of his unfinished romance was borne upon the coffin. Longfellow, who stood beside his grave with Emerson, Lowell, Holmes, Whipple, Hillard, Pierce, Channing, and many others with whom he was associated in life, wrote of the occasion: —

How beautiful it was, that one bright day,
In the long week of rain!
Though all its splendor could not chase away
The omnipresent pain.

The lovely town was white with apple-blooms,
And the great elms o'erhead
Dark shadows wove on their aerial looms,
Shot through with golden thread.

Across the meadows, by the gray old manse,
The historic river flowed;
I was as one who wanders in a trance,
Unconscious of his road.

The faces of familiar friends seemed strange;
Their voices I could hear,
And yet the words they uttered seemed to change
Their meaning to the ear.

For the one face I looked for was not there,
The one low voice was mute;

Only an unseen presence filled the air,
And baffled my pursuit.

Now I look back, and meadow, manse, and stream
Dimly my thought defines;
I only see — a dream within a dream —
The hill-top hearsed with pines.

I only hear above his place of rest
Their tender undertone,
The infinite longings of a troubled breast,
The voice so like his own.

There in seclusion and remote from men
The wizard hand lies cold,
Which at its topmost speed let fall the pen,
And left the tale half told.

Ah, who shall lift that wand of magic power,
And the lost clue regain?
The unfinished window in Aladdin's tower
Unfinished must remain!

"Septimius Felton" was found among Hawthorne's manuscripts, and published serially in the *Atlantic Monthly*. In 1872 it appeared in book-form, with a preface from the hand of his daughter Una, acknowledging the aid received from Mr. Robert Browning in reading the manuscript. In 1876 the three fragments of "The Dolliver Romance" appeared in a volume that included also some sketches of travel, two fragments of the "Journal of a Solitary Man," which seem to have been parts of the same design as the "Passages from a Relinquished Work," and some other tales and sketches not before collected. The

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journals were edited by Mrs. Hawthorne, published first in the *Atlantic Monthly*, and afterward in six volumes in book-form. The "American Note-Books" are especially interesting as giving the first suggestions of many of the author's works, as well as showing his mode of observing minutely. Much of the "English Note Books" went into "Our Old Home," and much of the Italian into "The Marble Faun," though there is personal matter of interest in all of the journals.

Some critics have seen in the subjects of Hawthorne's art proofs of morbidness of mind, have written of him as a "weird, malarious genius," and wondered that the works most "lurid" should have sprung from his happiest years. This is simply to wonder that a man's imagination should be strongest and freest when his affections are most at rest, and his ideal of life most nearly satisfied. It is to confuse the art of the author with the creed of the man. No doubt the choice of subjects which Hawthorne made for imaginative handling was due to several contributing causes, — causes lying partly in his surroundings, partly in his intellectual inheritance, not at all in his affections or in his disposition toward the world in general. First, his inheritance and associations as a son of Puritans, which gave him an understanding of the Puritan view of life, — a thing wholly different from a historic knowledge of the Puritan theology and formulated ethics, — the difference between a system in theory and a system applied to life by generations till it has become not rules but instincts. This inheritance made him at home in the Puritan mind and conscience. Second, perhaps, of the influences acting on his choice of subjects was the lack, of which he himself complained, of material for romance in the new and monotonous life of America. The field for romance, which in any case would have been most productive and was most untried, was almost the only one in American life which offered material for strong effects. Added to these was his own inexperience of life, — an inexperience, indeed, which was largely voluntary, but which prevented him from gaining material for original work in the more ordinary lines of romance.

Hawthorne left a widow and three children. Mrs. Hawthorne, who edited his "Note-Books," and published a volume of her own, "Notes in England and Italy," died in London in 1871. Una, the eldest daughter, died unmarried. Julian is well known as a novelist and essayist. Rose, who has had considerable success as an artist, is the wife of Mr. George P. Lathrop, author of "A Study of Hawthorne."

E. M. O'C.

ROCHESTER, *November* 1, 1881.

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Armor, famous, *Mosses from an Old Manse*, vol. ii., A Virtuoso's Collection; of the age of chivalry, *English Note-Books*, vol. ii., July 26, 1857; old, *ibid.*, vol. i., September 10, 1855.
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Arrangement, the talent for, *The House of the Seven Gables*, chapter v., near the beginning.

Arroquhar, *English Note-Books*, vol. ii., May 10, 1856.

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Assisi, town, convent, and church, *French and Italian Journals*, vol. i., May 28, 1858.

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Athenæum Library, Boston, the, *American Note-Books*, vol. ii., May 5, 1850.

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Atlas, *Wonder Book*, The Three Golden Apples.

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Aubépine (Hawthorn), a *nom de plume* used in "The Democratic Review," *American Note-Books*, vol. i., July 13, 1837; writings of, *Mosses from an Old Manse*, vol. i., Rappaccini's Daughter.

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Augustine, St., legend of, *American Note-Books*, vol. i., September 7, 1835.

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Authors, not done in wax, *The Blithedale Romance*, chapter xxiii.; peculiarly suited to adventurers like those of Blithedale, *ibid.*, chapter vii., middle; opinions of their own work, *Twice-Told Tales*, preface; reading MSS. to friends, *Mosses from an Old Manse*, vol. i., The Old Manse, end; unsuccessful, *The Snow Image and Other Twice-Told Tales*, The Devil in Manuscript; works planned by, *Mosses from an Old Manse*, vol. i., A Select Party; writings as measures of the man, *The Snow Image*, dedication.

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Beach-Birds, *Twice-Told Tales*, vol. ii., Footprints on the Sea-Shore.
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Beatrice, heroine of the story Rappaccini's Daughter, *Mosses from an Old Manse*, vol. i., a character of great purity and beauty.
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Beautiful Young Lady, a, *English Note-Books*, vol. ii., April 8, 1856, *Our Old Home*, Civic Banquets.
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Beelzebub, compromise with, *Mosses from an Old Manse*, vol. i., The Celestial Railroad.
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Bekkers, the, *American Note-Books*, vol. ii., September 11, 1852.
Belcher, Jonathan, Governor of Massachusetts, *Grandfather's Chair*, part ii., chapter vi., *Twice-Told Tales*, vol. i., The Minister's Black Veil, *ibid.*, vol ii., Howe's Masquerade, Old Esther Dudley.
Belhaven, Lord, tomb of, *English Note-Books*, vol. ii., May 10, 1856, Holyrood.
Bell, the great, of Lincoln. See GREAT TOM.
Bell's Biography, a, the story of a church-bell in *The Snow Image and Other Twice-Told Tales*.
Bellamont, Earl of, Governor of Massachusetts, *Twice-Told Tales*, vol. ii., Howe's Masquerade.
Bellerophon, *Wonder-Book*, The Chimæra.
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Bellowspipe, the (mountain notch), *American Note-Books*, vol. i., September 9, 1838.
Belvedere, Villa, *French and Italian Journals*, vol. ii., October 4, 1858.

Benedict, Saint, bridge founded by, *French and Italian Journals*, vol. ii., June 1, 1859.

Benedictions, cheapness of, in Italy, *The Marble Faun*, vol. ii., chapter viii.

Ben Lomond, *English Note-Books*, vol. ii., May 10, 1856, July 2, 1857, *Our Old Home*, Some of the Haunts of Burns, end.

Bennett, Wm. Cox, *English Note-Books*, vol. i., September 13, 30, 1855. (Name not given.)

Bennoch, Francis, of London, a friend of the author to whom the *English Note-Books* were dedicated by Mrs. Hawthorne, mentioned in those books under the dates March 22, 25, April 1, 4, May 24 (Manchester), July 10, August 31, 1856, July 8, 1857, January 3, 1858, in the *French and Italian Journals*, June 14, 1859, and in *Our Old Home*, near the end of Civic Banquets. His home, where Hawthorne spent a summer, is described in *Our Old Home*, A London Suburb. Bennoch is a silk merchant. He published a book of poems in 1849.

Bentley, William, tomb of, *English Note-Books*, vol. i., November 29, 1853.

Benton, Colonel, quarrel of, with Jackson, *English Note-Books*, vol. i., February 19, 1855.

Beppo, old Roman beggar, *The Marble Faun*, vol. i., chap. xii.

Bequeathing of property to relatives, the, *The House of the Seven Gables*, chapter i., toward the end.

Berkshire County, Mass., *American Note-Books*, vol. i., July 26, 27, 1838, *Tanglewood Tales*, preface. It is the location of Tanglewood, the home of the children to whom the stories of *The Wonder-Book* and *Tanglewood Tales* were told.

Bernard, Sir Francis, Governor of Massachusetts, *Grandfather's Chair*, part ii., chapter x., part iii., chapter iv., *Twice-Told Tales*, vol. ii., Howe's Masquerade.

Bernardo Luini, allusion to his John the Baptist in Florence, *The Marble Faun*, vol. i., chapter v.

Bernini, statues of, *French and Italian Journals*, vol. i., February 21, March 26, April 18, 25, 1858.

Berwick-on-Tweed, *English Note-Books*, vol. ii., May 10, 1856, July 11, 1857.

Better times to come, the sense of, *The House of the Seven Gables*, chapter xii., middle.

Betty Moody, story of, *American Note-Books*, vol. ii., September 5, 1852.

Beulah, the land of, *Mosses from an Old Manse*, vol. i., The Celestial Railroad.

Beverly, Mass., a walk through, *American Note-Books*, vol. i., October 14, 1837.

Bias, vase of, *Mosses from an Old Manse*, vol. ii., A Virtuoso's Collection.

Bible, the, *Mosses from an Old Manse*, vol. ii., Earth's Holocaust; double use of, *Fanshawe and Other Pieces*, Sir William Pepperell, second paragraph.

Bickley Hall, *English Note-Books*, vol. i., October 22, 1853.

Bigotry, religious, represented by the Man of Adamant in the story of that name in *The Snow Image and Other Twice-Told Tales*.

Billingsgate Market, *English Note-Books*, vol. i., September 10, 1855, vol. ii., November 15, 1857.

Biographical Sketches, of Mrs. Hutchinson, Sir William Phips, Sir William Pepperell, Thomas Green Fessenden, and Jonathan Cilley, are included in the volume with *Fanshawe*, and of Benjamin West, Sir Isaac Newton, Samuel Johnson, Oliver Cromwell, Benjamin Franklin, and Queen Christina, in the *True Stories from History and Biography*.

Biography, character of the knowledge it imparts, *Fanshawe and Other Pieces*, Sir William Phips, first paragraph.

Biography of Hawthorne, his feeling about, *English Note-Books*, Preface.

Birch, Mr., *American Note-Books*, vol. i, August 31, 1838.

Birch, Sir Thomas, *English Note-Books*, vol. i., March 23, 1854.

Birds, *American Note-Books*, vol. i., August 1, 1837, vol. ii., April 25, 27, 1843; famous, *Mosses from an Old Manse*, vol. ii., A Virtuoso's Collection; in spring, *Mosses from an Old Manse*, vol. i., Buds and Bird Voices.

Birkenhead Priory, *English Note-Books*, vol. i., September 7,

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1853, February 27, 1854; old inscription regarding, and old sculpture from, *ibid.*, April 3, 1854; Park of, *ibid.*, August 12, 1854.

Birmingham, *English Note-Books*, vol. i., June 21, 1855.

Birthmark, the, one of the tales in *Mosses from an Old Manse*, vol. i. It is an allegorical story regarding the taint of imperfection essential to everything earthly. A suggestion of the story may be found in the last paragraph under date of January 4, 1839, in the *American Note-Books*. The story appeared originally in "The Pioneer," a magazine edited by J. R. Lowell and Robert Carter (Boston, 1843).

Blackbirds, *American Note-Books*, vol. ii., April 25, 1843; *Mosses from an Old Manse*, vol. i., Buds and Bird Voices.

Black Cross, the, of the Coliseum. See CROSS.

Blackheath, *English Note-Books*, vol. ii., July 6, 16, 1856, *Our Old Home*, A London Suburb.

Blacksmith's Shop, a, *Mosses from an Old Manse*, vol. ii., The Artist of the Beautiful.

Blackstone, Rev. Mr., *Twice-Told Tales*, vol. i., The Maypole of Merry Mount, *The Scarlet Letter*, chapter vii.

Black Swan Inn, *Our Old Home*, Lichfield and Uttoxeter.

Blagden, Miss, *French and Italian Journals*, vol. ii., June 27, August 12, 1858.

Blencathra, *English Note-Books*, vol. i., July 21, 1855.

Blenheim, palace of, *Our Old Home*, Near Oxford.

Blessings at table, *Twice-Told Tales*, vol. ii., Peter Goldthwaite's Treasure.

Blind Man's Walk, a, *American Note-Books*, vol. i., August 22, 1837.

Blithedale Romance, the, a novel in one volume, published in Boston in 1852, and simultaneously in London. It was written at West Newton, Mass., in 1851–2. The scene is laid at a farm held by a socialistic community, drawn from Brook Farm, in Roxbury, which was occupied by such a community, where Hawthorne spent nearly a year in 1841–2. How far the actual community served as a basis for the ideal one of the book is explained by the author in the preface. What

the experiment was in its profoundest relation, chapter xvii.; the enthusiasm of visitors at Blithedale, chapter x., beginning.

Blockheads, respectable old, *The Blithedale Romance*, chapter xvi.

Blodgett, Mrs., boarding-house of, *English Note-Books*, vol. i., September 16, 24, 1855, vol. ii., June 25, 1857; euphemism of, *ibid.*, vol. i., March 6, 1856.

Blood, the instinct to shed, *Septimius Felton*, pp. 29, 51 (12mo).

Blood-and-Thunder, Old, a successful general in the story The Great Stone Face, in *The Snow Image, etc.*

Blood Stain, torture of a, *Mosses from an Old Manse*, vol. i., The Old Manse, near the beginning.

Bloody Brook, fight at, *The Snow Image, etc.*, Main Street.

Bloody Footstep, the, *English Note-Books*, vol. i., August 25, 1855, *Septimius Felton*, p. 111 *et seq.*, and last page (12mo).

Bluebeard, suggestions for a story about, *French and Italian Journals*, vol. i., March 25, 1858.

Bluebeard, a, *Our Old Home*, Civic Banquets.

Blue Eye, name given to one of the children to whom the stories of *The Wonder-Book* and *The Tanglewood Tales* were told.

Blue Hill, Milton, Mass., *American Note-Books*, vol. ii., October 13, 1841.

Blunder, an English, *Our Old Home*, Up the Thames.

Boarding-House, a, *The Blithedale Romance*, chapters xvii. and xviii.

Boats on the Kennebec, *American Note-Books*, vol. i., July 13, 1837.

Boboli Gardens, the, *French and Italian Journals*, vol. ii., June 10, 21, September 10, 1858.

Boccaccio, a character of, *French and Italian Journals*, vol. ii., October 14, 1858; a locality of, *ibid.*, July 4, 1858; incident of the plague described by, *ibid.*, June 30, 1858; a well associated with, *ibid.*, vol. i., May 30, 1858.

Bodleian Library, the, *English Note-Books*, vol. ii., August 31, 1856.

Bologna, John of, Mercury by, *French and Italian Journals*, vol. ii., July 4, 16, 1858; tomb of, *ibid.*, July 8, 1858.

Bolsena, Lake, Town, and Castle, *French and Italian Journals*, vol. ii., October 15, 1858.

Bolt Court, *English Note-Books*, vol. i., March 22, 1856.

Bolton, *Our Old Home*, Pilgrimage to Old Boston.

Bolton le Moors, *English Note-Books*, vol. i., August 25, 1855.

Bolton Priory, *English Note-Books*, vol. ii., April 11, 1857.

Bonapartes, the, memorials of, *French and Italian Journals*, vol. ii., June 28, 1858; statue of Pauline, *ibid.*, vol. i., April 18, 1858.

Bonfire, of all symbols of evil, a, *American Note-Books*, 1840; the world's, *Mosses from an Old Manse*, vol. ii., Earth's Holocaust.

Boniface, Mr., inn of, in Farquhar's time, *Our Old Home*, Lichfield and Uttoxeter.

Booby, a complete, *Our Old Home*, Consular Experiences.

Book, a stupid, suited to a certain mood, *The Blithedale Romance*, chapter xvii.

Book of Autographs, A, notes on a collection of letters, chiefly from historical characters of America, in the volume *The Dolliver Romance*. It was first published in "The Democratic Review."

Books, ancient, *French and Italian Journals*, vol. ii., September 17, 1858; collection of old, *English Note-Books*, vol. ii., April 8, 1856; famous ancient, *Mosses from an Old Manse*, vol. ii., A Virtuoso's Collection; lifelessness of, *Septimius Felton*, p. 16 (12mo); old, *Mosses from an Old Manse*, vol. i., The Old Manse, at the middle.

Bookseller, a traveling, *Twice-Told Tales*, vol. ii., The Seven Vagabonds.

Bookworms, *Mosses from an Old Manse*, vol. ii., Earth's Holocaust.

Borghese Palace, the, *French and Italian Journals*, vol. i., February 25, 1858.

Borghese Villa, the, *French and Italian Journals*, vol. i., April 18, 1858, *The Marble Faun*, vol. i., chapter viii.

Borghetto, *French and Italian Journals*, vol. i., May 25, 1858.

Borrow, George, descent of, *English Note-Books*, vol. ii., May 24, 1856.

Boston, England. See PILGRIMAGE TO OLD BOSTON.

Boston, Mass., the scene of *The Scarlet Letter* and many of the short stories, — the four Legends of the Province-House, The Gray Champion, The Prophetic Pictures, and others. Many of the incidents in its early history are told in *Grandfather's Chair*; a scene at night in the harbor of, *American Note-Books*, vol. i., July 10, 1838; the Common, *English Note-Books*, vol. i., September 8, 1855; contrasted with the English Boston, *Our Old Home*, Pilgrimage to Old Boston; dismal aspect of, *Fanshawe, etc.*, Mrs. Hutchinson, last paragraph, great fire of, *The Snow Image, etc.*, Old News, part ii., in 1760, *ibid.*; scene during the siege of, *Twice-Told Tales*, vol. ii., Howe's Masquerade; Snow's History of, engraving in, *American Note-Books*, vol. ii., September 14, 1841.

Boswells, the, *Our Old Home*, Some of the Haunts of Burns.

Bothwellhaugh, shooting of Murray by, *English Note-Books*, vol. ii., July 8, 1857.

Bourne, Reuben and Cyrus, characters in Roger Malvin's Burial, *Mosses from an Old Manse*, vol. ii.

Bowdoin College, Brunswick, Maine, the scene of the story, *Fanshawe*, under the name "Harley College."

Bower, Ralph, *English Note-Books*, vol. i., December 1, 1853.

Bowles, William Lisle, tablet to, *English Note-Books*, vol. ii., June 17, 1856.

Bowman, Mr., *English Note-Books*, vol. i., March 25, 1856, vol. ii., May 10, 1856.

Bowness, *English Note-Books*, vol. i., July 16, 1855.

Bowring, Sir John, *English Note-Books*, vol. i., August 5, 1853.

Boyd, Rev. Dr. Zachary, bust of, *English Note-Books*, vol. ii., July 1, 1857.

Boylston, Dr. Zabdiel, *Grandfather's Chair*, part ii., chapter v., *Twice-Told Tales*, vol. i., The Prophetic Pictures.

Boys, choirs of, *English Note-Books*, vol. ii., December 6, 1857;

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insensibility of, *The House of the Seven Gables*, chapter xvi., middle; plays of as compared with those of girls, *The Blithedale Romance*, chapter ix.

Brackett, Master, a jailor mentioned in *The Scarlet Letter*, chapters iv., xxi.

Bradford, George P., *American Note-Books*, vol. ii., June 1, September 28, 1841, August 27, 1842, *English Note-Books*, vol. i., August 24, 1854.

Bradford, William, Governor of Plymouth Colony, baby-linen of, *American Note-Books*, vol. i., August 22, 1837.

Bradstreet, Colonel John, march of, *The Snow Image, etc.*, A Bell's Biography.

Bradstreet, Simon, Governor of Massachusetts, *Grandfather's Chair*, part i., chapter ix., *Twice-Told Tales*, vol. i., The Gray Champion, vol. ii., Howe's Masquerade, *The Dolliver Romance*, first fragment; funeral of, *The Snow Image, etc.*, Main Street.

Brand, Ethan, the hero of a story of that name in the volume *The Snow Image*. He becomes a monomaniac on the subject of the unpardonable sin, and wanders about the world with the idea of finding out what it is.

Brattleboro Reporter, the, a political newspaper, *Fanshawe, etc.*, Thomas Green Fessenden.

Brazen Head, the prophetic, *Mosses from an Old Manse*, vol. i., The Birthmark.

Braxer, Mr., sermon of, *American Note-Books*, vol. i., October 17, 1835.

Breach of Promise of Marriage, trial for, *Mosses from an Old Manse*, vol. i., Mrs. Bullfrog.

Breakfast, *The House of the Seven Gables*, chapter vi.

Bremer, Fredrika, *French and Italian Journals*, vol. i., April 22, May 22, 1858.

Brewers, draymen of, *English Note-Books*, vol. i., May 31, 1855.

Brick, use of, *English Note-Books*, vol. i., March 23, 1854, September 8, 1855.

Bridge, Horatio, a classmate and life-long friend of Hawthorne, at one time in the United States Navy, and author of the

"Journals of an African Cruiser," which Hawthorne edited. He was active in procuring the publication of *The Snow Image* and the first volume of *Twice-Told Tales*, the former of which is dedicated to him. The *American Note-Books* give details of a visit to him in Maine, July, 1837, where he is frequently mentioned by initial, as well as under dates of September 7, 1835 (?), and June 16, 1838, and in *Mosses from an Old Manse*, vol. i., near the end of The Old Manse. His friendship with and prophecy concerning Hawthorne are spoken of in the dedication of *The Snow Image*.

Bridgton, Maine, visit to, *American Note-Books*, vol. i., July 5, 1837.

Brig of Allan, the, *English Note-Books*, vol. ii., July 6, 1857.

Bright, Eustace, a college student, character introduced into the *Wonder-Book*, and the *Tanglewood Tales*, as the narrator of the stories.

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Faneuil Hall, *French and Italian Journals*, vol. ii., July 2, 1858, *Grandfather's Chair*, part iii., chapter ix.

Fanshawe, a novel published anonymously in 1828, at Boston, by Marsh and Capen. The author afterwards tried to get the whole edition out of the way. It was republished in 1879 by Houghton, Osgood & Company. The scene is laid at Bowdoin College, at about the middle of the eighteenth century.

Fanshawe, hero of the novel of that name, first appears in chapter ii. He is a poor student, devoted to study and ambitious of success, indifferent in general to the outside world, but keen in analysis, and bold in action when his affections are aroused, generous and self-denying.

Farley, Frank, a member of the Brook Farm community, mentioned in the *American Note-Books*, vol. ii., April 14, 1841, and by initial, June 6, 10, 1844.

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Fleeced, feeling at being, *English Note-Books*, vol. i., October 19, 1853.

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of his aim, out of which arise his relations to Zenobia and Priscilla, brings on the catastrophe of the story, and is one of the chief interests in it. His theory and purpose are described in chapter v., his piety is alluded to at the beginning of chapter vi., his tenderness in the middle of the same chapter, his motives for joining the communists in chapter vii., his oratory in chapter xiv.; his scheme is declared in chapter xv.

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America, and builder of the house, is described in chapter i. and alluded to frequently; the tradition concerning his portrait in chapter xiii. **Gervayse**, his grandson, appears as a child in chapter i., and is introduced into the story of his daughter in chapter xiii. **Alice**, mentioned in chapter i. and several other places in the book, is the subject of a romance in chapter xiii. **Judge Jeffrey**, the principal representative of the family at the time of the story. He repeats many of the traits of his ancestor, the colonel. His early life and character are described in chapter i. and more fully in chapter viii. His connection with the incidents forming the groundwork of the plot is explained in chapter xxi. **Hepzibah**, one of the chief characters, is introduced in chapter ii. Notwithstanding her unfortunate personal appearance and ridiculous pride of pedigree, she gains the reader's sympathy by the real sweetness and humility of her character and her devotion to her brother. **Clifford**, brother of Hepzibah, is an example of a nature singularly adapted to enjoy beauty and luxury, but doomed to spend thirty years of his manhood in a prison. The circumstances of his trial are given in chapter i. He first appears in chapter vii., where his character is outlined. **Phœbe**, cousin of the other Pyncheons of the story. Her beauty and natural grace are sharply contrasted with the awkwardness of Hepzibah.
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women. It is probable that traits were drawn from various sources, while the character is intended as the perfect embodiment of one type, the woman of original force; Priscilla being that of the opposite type, an essentially dependent nature, as expressed in her clairvoyant powers. The incident described in chapter xxvii. is taken from one which occurred in Concord while Hawthorne was living at the Old Manse.

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